

# The Three and the Devil,

A MUSICAL ENTERTAINMENT

as Performed at the

Theatres Royal Hay Market & Drury Lane,

The Music COMPOSED by

STEPHEN STORACE.

OVERTURE to the THREE and the DEUCE.

1

*Allegro*

*assai*

M

*Cresc.*



*mezzo voce*



*p*



*Volti Subito*

2

&lt;img alt="A page of musical notation for two staves, numbered 2. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and feature various note heads, stems, and rests. Measure 1 starts with eighth-note pairs followed by sixteenth-note patterns. Measure 2 begins with eighth-note pairs. Measure 3 features a dynamic 'f' (fortissimo) and eighth-note pairs. Measure 4 consists of eighth-note pairs. Measure 5 begins with eighth-note pairs. Measure 6 starts with eighth-note pairs. Measure 7 begins with eighth-note pairs. Measure 8 starts with eighth-note pairs. Measure 9 begins with eighth-note pairs. Measure 10 begins with eighth-note pairs. Measure 11 begins with eighth-note pairs. Measure 12 begins with eighth-note pairs. Measure 13 begins with eighth-note pairs. Measure 14 begins with eighth-note pairs. Measure 15 begins with eighth-note pairs. Measure 16 begins with eighth-note pairs. Measure 17 begins with eighth-note pairs. 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A handwritten musical score for two voices (Soprano and Alto) and piano. The score consists of five systems of music, each with two staves. The top staff of each system is for the Soprano voice and the bottom staff is for the Alto voice. The piano part is represented by a bass staff at the bottom of each system. The key signature changes from G major to D major and back to G major. The time signature varies between common time and 2/4 time. The score includes dynamic markings such as *p*, *f*, *dim*, and *Volti Subito*. The vocal parts feature various note heads, stems, and bar lines. The piano part includes bass notes and harmonic indications.

*Cresc.* *f*      *dim*      *p*

*Volti Subito*

4

A page of sheet music for a solo instrument, likely flute or oboe, featuring six staves of musical notation. The music is in common time and consists of two systems. The first system begins with a dynamic of *p* (pianissimo) and includes measures 1 through 8. The second system begins with a dynamic of *m.f.* (mezzo-forte) and includes measures 9 through 16. Measure 16 concludes with a dynamic of *dolce* (sweetly).

*p*

*m.f.*

*dolce*



6 G L E E . Sung by M<sup>r</sup> Wathen, M<sup>r</sup> Suett, and M<sup>r</sup> Bannister.

Andante

FRANK

TOUCH IT

FREEMAN

Around the old Oak, right jolly an... well fill out a glafs to the Sun's last ray; with laughter, & glee, well wear out the day, and jolly well

Around the old Oak, right jolly and gay, well fill out a glafs to the Sun's last ray; with laughter, & glee, well wear out the day, and jolly well

Around the old Oak, right jolly and gay, well fill out a glafs to the Sun's last ray; with laughter, & glee, well wear out the day, and jolly well

sotto voce

be, till the Owl flies a-way.

ti whoo!

before 'tis dark, come, fill up your glafs, our catches we'll trou'l till the Justice goes

be, till the Owl flies a-way. te whit!

he's flown, hark! hark!

come, fill up your glafs, our catches we'll trou'l till the Justice goes

be, till the Owl flies a-way. te whit! ti whoo!

come, fill up your glafs, our catches we'll trou'l till the Justice goes

mf

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is in common time, with a key signature of one sharp (F#). The vocal parts are written in soprano, alto, and tenor/bass staves. The piano part is at the bottom, featuring bass and treble clefs. The vocal parts sing a repeating melody of "wise wise wise wise" with lyrics underneath. The piano part includes harmonic chords and dynamic markings like *mf*, *f*, and *mf*. The score is divided into measures by vertical bar lines.

home as wise as an Owl, wise wise wise wise, and what makes thee so wonderous wise.  
and those  
home as wise as an Owl, wise wise wise wise, and what makes me so wonderous wise, my large bushy wig,  
home as wise as an Owl, wise wise wise wise, and what makes thee so wonderous wise.  
and the e

*mf*  
little pig's eyes, and that makes thee so wonderous wise, wise wise wise wise, and what makes thee so wonderous  
and that makes me so wonderous wise, wise wise wise wise, and what makes me so wonderous  
little pig's eyes, and that makes shee so wonderous wise, wise wise wise wise, and what makes thee so wonderous

*mf*  
wise and those little pigs eyes, and that makes thee so wonderous wise. *f*  
wise my large bushy wig, and that makes me so wonderous wise.  
wise and those little pigs eyes, and that makes thee so wonderous wise. *f*

Sung by M<sup>r</sup> Suett.

Allegro

<sup>s</sup>TOUCHIT

Oh lud! what a dreadful temp-ta-tion, a pretty Girl's white and car-nation. on your

thoughts and words tis hard friend, to preserve a proper Guard friend, if you venture on such spe-cu-lation. if you

venture on such spe-cu-lation. When you look but on the features of the pretty little creatures, when you

look but on the features of the pretty little creatures, Dear heart how the blood in a minute runs

high: Dear heart how the blood in a minute rans high! while their rays in, you are gazing, passions

raising, fenses crazing, in a moment love is bla-zing in various ways a-mazing, un-less you can

look with a Ma-gis-trates Eye, un-less you can look with a Magis-trates Eye, with a  
*f* *p* *fp* *fp*

magis-trates Eye with a magistrates eye.

*fp* *fp* *f*

2

Ah youth's a vain glorious season!  
 You younkers ne'er listen to reason.  
 'Tis in vain we talk of danger,  
 Youth to counsel is a stranger;  
 The girls put your chains as they please on.  
 When you look but on the features, &c.

Sung by Mr. Fawcett.

HUMPHREY

*Allegretto*

*f*

To see the fair bride go back to the Coach, with a

*p*

Jiggi-ty Jiggi-ty, trip on her pretty ' toe; While fingers, and ringers, and fidlers approach, with their squeaking,

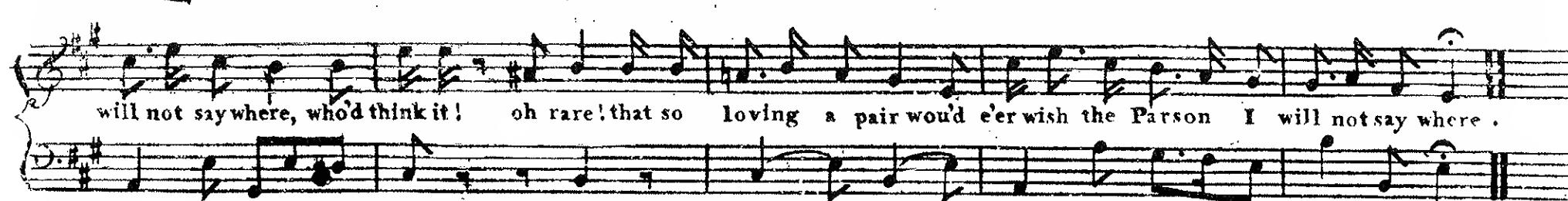
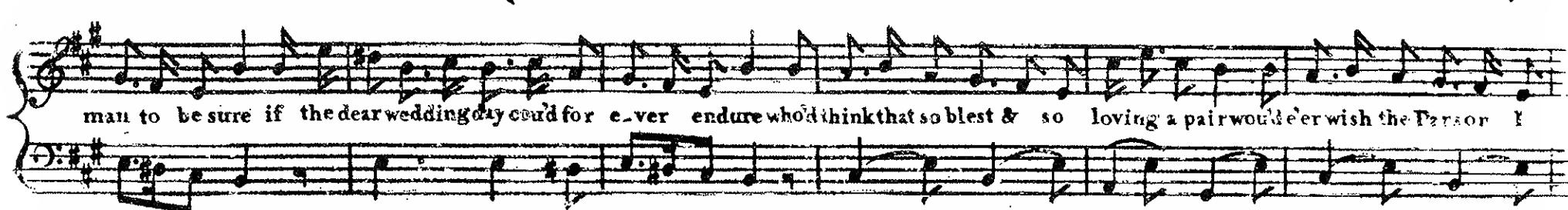
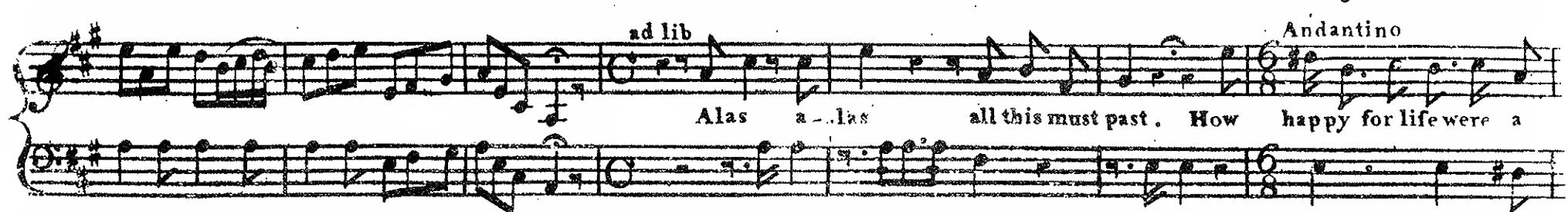
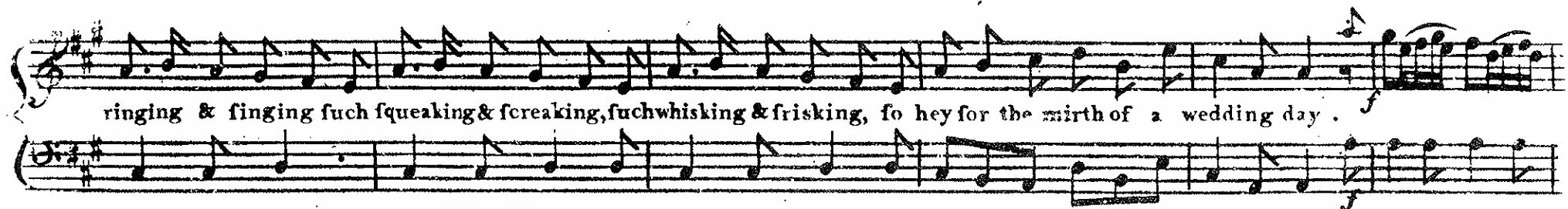
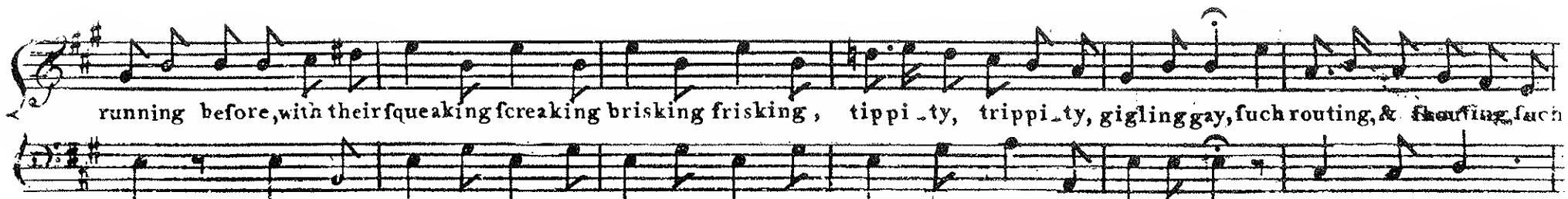
rhyming, chiming, trippity, trippi-ty, tweedle tway, such ringing & singing such routing & shouting such squeaking & shrieking such

*Fine*

rhyming & chiming, & bey for themirth of a wedding day. *f*

*Fine*

old on their crutches we crowding the door; with their niddity niddi-ty diddling doodle oh! the young with their crotchettes ar-



Dal Segno §.

Sung by Miss Leak.

Andantino

The musical score consists of three staves of music. The top staff is for the treble clef part, the middle staff for the alto clef part, and the bottom staff for the bass clef part. The key signature is two flats, and the time signature is common time. The tempo is marked 'Andantino'. The first section of the music is dynamic 'pp'. The lyrics 'PHOEBE' are written above the alto staff. The lyrics for the first section are: 'Go not, my love, Ah go net a - way Ah no! no no Ah no no no no not a'. The second section of the music begins with a treble clef and a bass clef, followed by a bass clef. The lyrics for the second section are: 'zway, No! thou wilt not leave me, love! hither of ten will we rove, blithe, the'.

Soprano: day Ah blithe the day.  
Alto: Go not my love Ah go not a way  
Bass: Ah no no

Soprano: no Ah no no no no not a way  
Alto: Ah so thou wilt not leave me love.  
Bass: Ah

Soprano: gone a way  
Alto: Ah gone a way  
Bass: pp

## Sung by Miss Leak

*Con Spirito*

PHEBE  
Bez.

hold I'm a simple village Lass, I come from afar a - - way with heart ever light the day I pass & I'm fit both for work or

*p*

*f*

*p*

play. I come from a - far a - - way with heart ever light the day I pass & I'm

*f*

*p*

A musical score for a three-part setting (Treble, Alto, Bass) in common time, G major. The vocal parts are supported by a basso continuo part. The lyrics are as follows:

fit both for work or play, so merrily so merrily work or play so merrily I trip a long the  
 foot pathway, so merrily so merrily I work or play so merrily I trip a long the  
 foot path way. so merrily I trip a long the foot path way.

The score includes dynamic markings such as *mf*, *ff*, and *tr*.

2

I left both my friends and family,  
 With fortune my only Guide,  
 Like other young girls my chance to try,  
 For they say that the world is wide. So merrily, &c.

D U E T T. Sung by M<sup>r</sup> Bannister, and M<sup>r</sup> Fawcett.

P E R E G R I N E

TEREGRINE

Lead on I'm resolv'd on a turn up the town,

*p*

round after dinner what greater ~~de~~ light.

HUMPHREY

round after dinner what greater de light. **HUMPHREY**  
 You'd better by far let your bed be turn'd down; for what will you think of the

a turn up the town.

a roundwhat delight.

11

roundhouse at night.

let your bed be turn'd down.

### **the round house at night.**

up turn up Dye know what you're saying you're tipsy no doubt I'll be seen by the town and let  
 turn down turn down Dye know what you're saying he's tipsy no doubt you'll be seen by the town and then

*mf*

what will turn out, Dye know what you're saying you're tip-sy, no doubt, I'll be seen by the town, so firrah turn out, so  
 what will turn out, Dye know what you're saying he's tip-sy, no doubt, you'll be seen by the town, lud what will turn out, lud

f

firrah turn out so firrah turn out

what will turn out lud what will turn out.

End of Act I.

Andantino



## TAFFLINE

many a Lad in Liewel's vale has tried hir heart to move, they came so oft a courting, a  
*p*

courting hir to Love, with no na, no na, Taffline dear, they tried her heart to move, th  
*f p*

came so oft a court ing a courting her to Love. had hir believ'd the  
*hr* ad lib:

had deceiv'd no no no no no no no no they had deceiv'd. hir heard them tell their  
*ad lib:*

a tempo

artfull tale, but gave to none to none her love: to Shepherd Swains, ah, long a-go hir  
learnt to answer always no; hir learnt to answer always no; hir heard them tell their art ful  
tale, but gave to none her love.

*f*

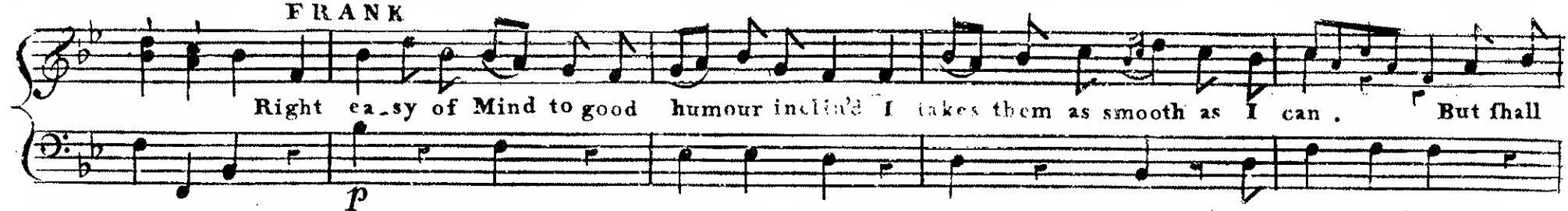
I'll have a Swain, who's not too wise,  
A faithfull spouse to prove,  
Who still will come a courting,  
Courting her to love,  
With nona, nona, &c.

Hir will believe,  
He'll not deceive,  
No, no, he'll not deceive:

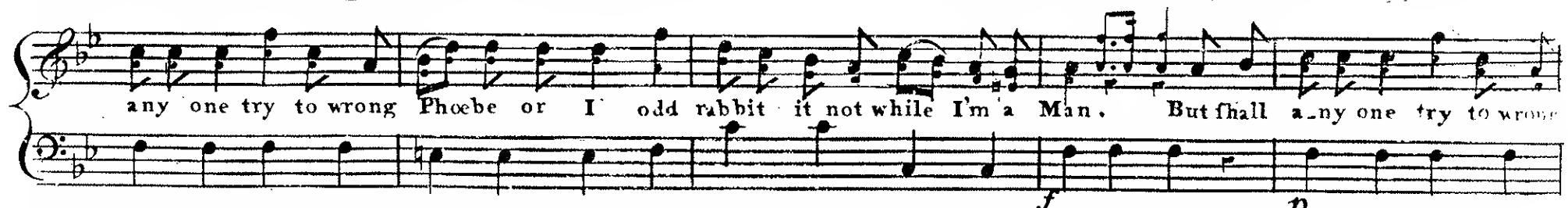
Hir will believe his faithful sighs,  
And give him all her love:  
To Shepherd Swains tho' long ago,  
Hir learnt to answer always no,  
Hir will believe, his faithfull &c.

Sung by M<sup>r</sup>. Wathen.Andante  
con  
moto

FRANK



Right ea-sy of Mind to good humour inclin'd I takes them as smooth as I can. But shall



any one try to wrong Phoebe or I odd rabbit it not while I'm a Man. But shall any one try to wrong



Phoe-be or I odd rabbit it not while I'm a Man. at quarter staff fis-ty cuffe



rabbit it they'll find they've to do with a Man, they've to do with a Man they've to do with a Man.

Cres      p      sf      sf      f



## 2

The Squire, as I've heard,  
Would make I afeard,  
I'll give him fair leave, 'an he can:  
Tho he's wealthy and great,  
What care I for his state.  
He'll find he's to do with a Man.  
At quarter staff &c.

## Sung by Miss Leak.

Andante

PHERE

I'll bid my trembling heart, my trembling heart no more no more in fancy's path in  
fancy's path to stray fond thoughts that rove that rove where ye a-dore fond thoughts fond thoughts that

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is in common time, with various key signatures (G major, F# major, C major, G major). The vocal parts are in treble clef, and the piano part is in bass clef. The score consists of five systems of music. The lyrics are written below the vocal parts.

rove, where ye a - dore now home now home now home now homeward turn a - way, now

home now home now homeward now homeward turn a - way. henceforth each wandering

thought again I'll close within my breast, there harmless still and free from stain I'll teach my heart to rest. there

A handwritten musical score for voice and piano. The score consists of three systems of music. The top system starts with a treble clef, a key signature of one sharp, and common time. The lyrics are: "harm less still & free from stain I'll teach my heart my heart, to". The middle system starts with a bass clef, a key signature of one sharp, and common time. The lyrics are: "rest. now home nowhome nowhome nowhomeward turn a way now home nowhome now homeward now". The bottom system starts with a treble clef, a key signature of one sharp, and common time. The lyrics are: "homeward turn a way now homeward turn a way.". The piano part includes dynamic markings *f*, *p*, and *f*.

Sung by M<sup>r</sup> Bannister Jun<sup>r</sup>

2.5

## **Maestoso**

P E R E G R I N E

Musick is the food of Love, but what's the cure, why dance to Musick

Andantino

to be sure. to fal la la la la la la la la la la

### **Allegretto**

tempted to thaw, but never could melt it away, cries Mary for you I shall ne'er care a straw fayre I.

Volti





*Allegretto*

The musical score consists of five staves of music. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature (indicated by '8'). The second staff begins with a bass clef, a key signature of one sharp, and a common time signature (indicated by '8'). The third staff starts with a treble clef, a key signature of one sharp, and a common time signature (indicated by '8'). The fourth staff begins with a bass clef, a key signature of one sharp, and a common time signature (indicated by '8'). The fifth staff starts with a treble clef, a key signature of one sharp, and a common time signature (indicated by '8'). The music features various note values including eighth and sixteenth notes, and rests. The lyrics are integrated into the music, appearing below the vocal line in each staff. The first two staves contain the beginning of the song. The third staff contains the line "Oh wonders that grow in Kilkenny so clever! I". The fourth staff contains the line "mend the brains weakness how strong'tis forever; My Dumb, blind, and deaf, when they hear the lame walking, run". The fifth staff contains the line "speechless with Joy to behold themselves talking, for bother o' bother, from one to the other, I". The score concludes with a dynamic marking of *p* (pianissimo) at the end of the fifth staff.

Oh wonders that grow in Kilkenny so clever! I

mend the brains weakness how strong'tis forever; My Dumb, blind, and deaf, when they hear the lame walking, run

speechless with Joy to behold themselves talking, for bother o' bother, from one to the other, I

cure all complaints whether little or great O' with the tune of my brogue, and a touch of Pota-to. Ach

ad lib.

a tempo

hone Ach hone mayrone! marrone! Pil-la- lu! I cure all complaints with a touch of Porta-to.

2

The fame of my credit in Ireland has fitch'd been,  
 No fenses were found till by me they had touch'd been;  
 'Twas own'd by all ranks, whether peer, or no peasant,  
 None went farther before, who came after my present  
 For bother o' bother &c.

3

But vainly I held out the light of all learning,  
 Unless the small wick of the brain I'm discerning;  
 If blind then to reason, I force them to view it;  
 If I beat them ditt with it, I beat them into it.  
 For bother o' bother &c.

30

## DUETT Sung by Miss Leak and Mr. Suet.

PHEBE

This beating heart feels ev'ry fear that love and duty  
own. Ah Sir preserve a life so dear which you can save alone. from course of law I may not swerve, A.

TOUCHIT PH.

own. Ah Sir preserve a life so dear which you can save alone. from course of law I may not swerve, A.

TOU: PHE:

life so dear pre - serve. That look would melt a heart of stone which you could save a lone. On you a-

alone my hopes re - ly. Alas I have no friend but you Alas I have no friend but you.

TOU:

don't ask me fie. the law I keep in view, so great a favor could you hope what if he

PHE:

This feeling heart feels ev'ry fear that love and duty own. Ah Sir preserve a life so dear which  
should deserve a rope. that look would melt.

you can save a lone preserv a life  
a heart of stone

hope my hopes re - ly  
serve should he deserve a rope fie fie

rely my hopes re - ly my hopes re - ly on y  
try well well I'll try well well I'll try what c  
true sf.

alone on you a lone on you a lone on  
done what can be done what can be what

you can save a lone preserve a life so dear. which you can save a lone on you a lone my  
 a heart of stone don't ask me fie. don't ask me fie what if he should de-

*sf*

hope - my hope's re-ly-- Alas I have no friends I have no friends but you my hope re-  
 serve should he deserve a rope fie fie from law I cannot swerve the law I keep in view, well well well well ill

ly my hopes re-ly my hopes re-ly on you a lone my hopes re-ly, my hopes re-ly, my hopes re-ly on you a-  
 try well well ill try well well ill try what can be done. well well ill try, well well ill try, well well ill try what can be

*Ones sf*

alone on you a lone on you a lone on you a lone.  
 done what can be done what can be what can be done.

*f p*      *f p*      *f*

Andante

Sung by Mrs Bland.

A musical score for 'Taffeline' in G major, 2/4 time. The score consists of five staves of music with corresponding lyrics. The first staff begins with a forte dynamic (f). The second staff starts with a piano dynamic (p). The third staff begins with a forte dynamic (f). The fourth staff starts with a piano dynamic (p). The fifth staff begins with a forte dynamic (f).

TAFELINE  
Should e'er the for - tune  
be my lot, to be made a wealthy bride; I'll glad my Pa - rents low - ly Cot, all their  
pleasure and their pride: And when I'm drest all in my best I'll trip a - way  
La - dy gay I'll trip I'll trip a - way. And the Lads will say dear heart what a flash look at

A musical score for 'Little Taffline' featuring three staves of music. The first two staves are in common time (indicated by a 'C') and the third staff is in 6/8 time (indicated by a '6/8'). The key signature is one sharp (F#). The lyrics are integrated into the music, appearing below the notes. The first staff contains the lyrics: 'little Taf-fline with a filken fash, and the Lads will say dear heart what a flash and the'. The second staff contains: 'lads will say dear heart what a flash look at little Taffline look at little Taffline oh'. The third staff concludes with: 'look at lit-tle Taffline with a filken fash.'

2

Oh! then what pleasure to be seen,  
When the lads at evening meet!  
With filken fash of pink or green,  
Silken roses on my feet!

How folks will stare,

As hir goes by,

"See, see they'll cry,

Her flaunty air!

And the lads will say, "Dear heart, what a flash!  
Look at little Taffline with a filken sash!"

Sung by Mr. Bannister Jun<sup>r</sup>. Mr. Snell Mr. Wathen Mr. Fawcett Miss Leak & Mrs. Bland.

**Allegro**

Play

happy me whose fears now past The present Joy enhance Ha! Ha! a pas de deux at last Let Hymen lead the dance Let

Hymen lead the dance Let Hymen lead the dance

truly we must married be what say's my pretty Maid If truly her your heart could see Her would n't be afraid

would not be her would not be afraid Now Unk' mayn't I take a peep I heard my sweet Tiffine

Percival Mad

still be still my silly sheep your talking will be seen your talking will be seen your talking will be seen  
 Taff.

The wonder grows still more & more  
 Humph & Frank Touch.  
 The wonder grows still more & more My wisdom here is plain  
 The wonder grows still more & more My wisdom here is plain

Omn.  
 Sure never met three such before and may not meet a-gain  
 plain Sure never met three such before and may not meet a-gain  
 Hu & Tu. Frank  
 Sure never met three such before and may not meet a-gain  
 Sure never met three such before and

f  
 Pertinax  
 may not meet a-gain Sure never met three such before and may not meet a-gain My Pride in your in-  
 may not meet a-gain Sure never met three such before and may not meet a-gain

tutti

dulgence be my will be my excuse we hope while here I play the three no one will play the deuce Our task is done.

Our task is done & *f*

Taff & Pert.

all is said our will be our excuse We trust if well the three be play'd we need not fear the deuce we.

*Hu & Tu*

all is said our will be our excuse We trust if well the three be play'd we need not fear the deuce we.

trust if well the three be play'd no one will play the deuce no one will play the deuce no one will play the deuce.

trust if well the three be play'd no one will play the deuce no one will play the deuce no one will play the deuce.

Fine